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that doesn't matter." Better, 'A little sharp in his talk, but after all he will do.' That is, *non c'è male* modifies *Barone*.—II, 6. CONTE. Dove eravate indirizzata? GIANNINA. A fare i fatti miei, signore: . . . "To do what I have to do sir." Better, 'To mind my own business, sir.'—II, 8. Ella lo farà quando le condizioni . . . : "When the conditions . . ." *Quando* is probably conditional.—II, 10, BARONE. Non ne vo saper altro: "I do not care to hear any more." Better, 'I wash my hands of the whole business.' Mi son servito di voi mal a proposito: "I made a great mistake in speaking to you at all." Better, 'I should not have spoken about it to a man like you.'—II, 14 (13). GIANNINA. Matto stramatto e di là da matto: "Crazy, extra crazy, once more crazy." Better, 'More than crazy.' For *e poi matto* above, 'ten times crazy,' or the like.—II, 17 (16). CORONATO. Intanto glie l'ho fatta (*variant*, fatto) vedere, l'ho avuto io: "Well, he saw it, and I have it." Rather: 'Anyhow, I've shown him what! I was the one who got it.'

III, 2. CONTE. Colui che non beve mai vino: "The one who never drinks wine, etc." *Colui* is specific, referring to the Count's "steward." 'That fellow, who never gets a drink.' SUSANNA. Insulta e poi non vuol che si parli: "and won't let you speak." Better, 'and expects you to keep still.'—III, 3. In the long speech of Crespino, the effect is lost by unnecessary freedom in translation, È capace di dirlo. Oh è così briccone ch'è capace di dirlo: "He is capable of calling me a robber;" and again in Cosa farò? L'abbandonerò? Eh, poco più, poco meno. Le voglio bene: "Give her up? Well, I don't know about that. I am very fond of her."—III, 4. CORONATO. Mi raccomando a voi: "Well, good-day to you." Better, 'Good-day, remember about the fan.'—III, 6. EVARISTO. . . . ho pianto, ho pregato, l'ho sincerata: "I . . . wept, begged, implored. . . ." Better, 'Wept, begged, explained matters to her.'—III, 8. GIANNINA. È in accidente: "He is in a faint." Probably, in view of what follows, 'apoplexy.' Here also, Limoncino enters abruptly with the words "Ed il . . . :"

"Thank you, sir." I believe these words are rather the beginning of a remark about the fan which he sees in Crespino's hands. The difficulty of the subsequent pun on "gola," "throat" and "gluttony," "sweet-tooth," can perhaps be surmounted by the slang 'gullet.'—III, 13. GIANNINA. Così va detto: "That's the way to talk." Better, 'So they say,' but our reading depends on how we view Giannina's reaction to the situation. Is it joy at Coronato's renunciation, or anger at the slur in his last words? I prefer the latter.

In leaving this charming little book, beautifully printed with photographs of the Yale cast, we may express the hope that Prof. McKenzie will give us other similar translations of Goldoni, for whom he has shown a genuine feeling. In future works he could perhaps approach the Goldonian charm a little more closely, only by a more thoroughgoing adoption of colloquial English forms, and above all educate his editors to the point of being able without flinching to look an honest 'didn't' in the face.

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SCHILLER'S *Don Carlos*, Infant von Spanien, Ein Dramatisches Gedicht, Edited with Introduction, Bibliography, Appendices, Notes, and Index, by FREDERICK W. C. LIEDER. Oxford University Press, 1912.

Schiller's *Don Carlos* certainly deserves at least one edition for English college students. It is important as a product of transition from Storm and Stress to Classicism, though in most respects, aside from its mere verse form, it belongs quite distinctly among the earlier works. The unripe artist is still very apparent.

To students advanced enough to study Schiller's works as a whole, as a reflex of his life and times, such an edition should be welcome, though such maturer students are generally able to handle the available German editions. Teachers of German may be pardoned, how-

ever, if they do not share the editor's enthusiasm for *Don Carlos* for class use at an earlier stage of the college course. The briefer and riper plays must continue to be the most available texts for first readings in the classics. As a preparatory school text it is hardly to be recommended, especially at a time when most teachers are beginning to realize that all college preparatory work in German, or two full years of college work (in case of beginners) should deal only with strictly modern prose. The students' feeling for the language should not be confused by a too early acquaintance with the more or less archaic syntax and vocabulary of even the best available classics.

For later courses, where literary interpretation and study of literary movements may with propriety occupy a larger share of attention from teacher and student, this text may prove a welcome variation of *menu*. Its use will prove fruitful. The editor has done his task with great diligence and general accuracy.

The Introduction gives a moderately full account of the genesis of the play, its relation to the poet's life and times, particularly to the Storm and Stress movement and to Lessing. Its *pièce de résistance*, however, is a study in Comparative Literature, "The Don Carlos Theme in Literature" which is already familiar to scholars who noted its appearance in *The Journal of English and Germanic Philology*, Vol. ix, No. 4. This is essentially a bibliography of the Don Carlos theme with some brief account of contents and relationships.

To this is added a bibliography of Schiller biographies, *Carlos* editions, Comparative Literature studies of Schiller, Historical studies on the period of Spanish history concerned, etc. The reviewer wishes that in some way the relative values of these works for the student and teacher, as well as for the scholar, might have been indicated, for of the score or more Schiller biographies listed some are antiquated, some popular, some scholarly, etc. Among recent ones, at any rate, Berger and Kühnemann have such different attitudes that they deserve a word of differentiation. A great torso like Minor's fragment needs some sort of distinc-

tion from a complete life, etc. A mere alphabetical list is rather unsatisfactory as a guide to intelligent reference.

The Notes themselves furnish a vast amount of information of a very wide range, and are in general accurate and illuminating, if they do not tempt one too far afield for their real function. They give ample historical, biographical, and geographical information. They make an unusually generous use of the sources, St. Real's and Brantôme's stories, and Watson's History. Schiller's own "*Briefe über Don Carlos*" are given in generous excerpts. Citations from the prose version of the play, and additions from the *Thalia* version, provide materials for a first-hand study of the genesis of the play. Most of the real difficulties are illuminated, though one could wish greater independence of judgment in regard to points still in controversy.

For those who wish to make use of interesting parallels a generous space has been allotted to such apparatus. Schiller's own earlier works, Lessing's, Goethe's, Shakespeare's works have been ransacked for them, and the results are put here at the reader's disposal.

Here and there an error has crept into the notes, and sometimes they are confusing, but such cases are not numerous enough to detract seriously from the usefulness of the work as a whole.

For l. 174 some information is given in regard to Schiller's use of foreign names, but it is confusing. The editor says: "Alcala, accented on the third syllable." The text shows that Schiller accents the second. The editor must therefore be giving us the correct Moorish accent which Schiller mistook. Then follows: "Cf. the accentuation of Marquis (first syllable) in l. 485, etc.," through a list of sixteen more foreign names. After the first note the reader expects to find the correct foreign pronunciation, but he discovers ere long that the list gives merely Schiller's actual usage. Since each of these examples is repeated under its own line caption it would have been wiser to omit the list here. But still worse it involves actual errors. The editor should be reminded that one need not assume that Schiller fol-

lowed an absolutely strict scheme of meter. His iambics are rather free. They were intended for dramatic declamation, not pedantic scansion. Therefore conclusions as to pronunciation are not always valid when resting on scansion alone. *Inquisitor*, in l. 5143, with accent on the third syllable is correct (*v. Muret-Sanders*). *Rebellion*, l. 3468, is correct with four syllables (*v. ibid.*). In l. 498 *Spanier* may have but two syllables, and it was probably so spoken. It is hard to believe that *Pavillon* was deliberately rendered with four syllables, for l. 1279 could be rendered xx'xx'xxx'xx' with an approximation to the French pronunciation, or xx'xx'xx'xxx', with a slight accent on the second syllable. Its use in l. 2485 rather favors this latter view. *Medaillon*, in l. 3689, is probably a trisyllable with accent on the second. *Billet*, in l. 1514, was certainly not rendered with three syllables. The dash divides the line in such a way as to permit its correct pronunciation, first with a slight stress on the first syllable, and then with a slight stress on the second, as was quite natural with a Germanized French word.

To l. 1595, 'Der schönste Text,' the note is misleading. The editor remarks: "In the prose version Eboli is reading a book, instead of playing the lute, when Carlos enters." This seems to imply that 'der schönste Text' was appropriate to the scene in the prose, but becomes inappropriate when lute-playing is substituted for the book. Of course this is not at all the case, for 'text' is perfectly correct for the words of the song. The editor probably meant it as a mere insignificant variant.

The note to l. 343 is not correct. 'Scheitelrecht' is 'at right angles,' but not 'therefore particularly destructive.' Two heavenly bodies meeting in exactly opposite directions would be most destructive. What Schiller means is that two bodies moving in orbits that intersect at right angles would meet at the point of intersection with the greatest infrequency; this explains *einzigmal* and *auf immer und ewig auseinanderfliehn*.

In l. 1762, *Heiligen* has no reference to the divine right of kings. It means simply 'This letter can unmask this saint.'

Here and there we see a tendency to introduce matters of no real relevancy, or such as have no other interest for the student of *Don Carlos* than any other gratuitous scrap of literary information. One might call attention to examples in the notes to lines 103, 158, 277, 483, 862, 937.

The publishers' part has been done with their usual excellence.

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Las Treinta de Juan Boscán.—An edition printed before his death. By HAYWARD KENISTON, Ph.D. New York, The Hispanic Society of America, 1911. 23 pp.

This is a reprint of a version of *Las Treinta* of Boscán, consisting of thirty *coplas* (hence the title) beginning: *A tanto disimular*, from a *pliego suelto* in gothic letter, s. l. n. a., now in the library of the Hispanic Society. Dr. Keniston shows that, in all probability, this version is earlier than the one which was printed in the first collected edition of Boscán, which appeared in Valencia, in 1543, the year after the poet's death. Beside the *Coplas* of Boscán, the *pliego suelto* contains a stanza of nine lines, inserted between coplas 29 and 30, entitled: "*Trouas a duas jrmaãs muyto fermosas*," beginning: *Jamas mis ojos no vierā: cayeran*, which is probably by Gomez Manrique, as it is ascribed to him in the first edition of the *Cancionero General* of Valencia, 1511. The verses also appear in the *Cancionero del Castillo* (ed. de Bibliófilos Españoles, Madrid, 1882, Vol. I, p. 169), only here the first verse reads: *Jamas mis ojos no vieron: cayeron*. The *pliego suelto* concludes with the *coplas* of the Marques d'Astorga: *Esperança mia, por quien*. These *coplas*, the editor states, were also printed in the first edition of the *Cancionero General*, and they are, of course, included in the edition of 1882, where they occur on p. 453 (Vol. I, No. 249), with the caption: